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LAMPY'S  
EARLY  
DAYS





Class LD2163

Book 176

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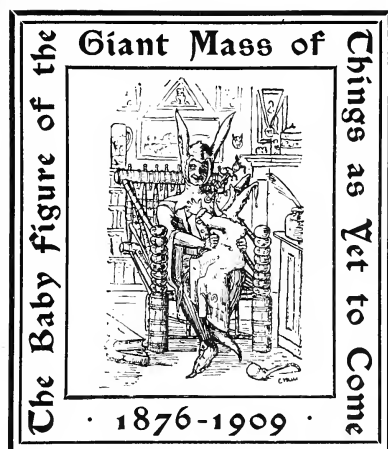






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# LAMPY'S EARLY DAYS

BY  
AN OLD LAMPOONER



CAMBRIDGE  
THE HARVARD LAMPOON SOCIETY  
1909

W6

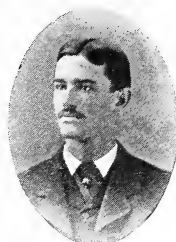
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SAMUEL SHERWOOD '76

THE  
FOVNDERS



WILLIAM SIGOVENEY OTIS '78



EDMUND MARCH WHEELWRIGHT '76



RALPH WORMELEY CVETIS '76



JOHN TYLER WHEELWRIGHT '76



ARTHUR MURRAY SHERWOOD '77

A.D  
1876



EDWARD SANDFORD MARTIN '77



# LAMPY'S EARLY DAYS

BY AN OLD LAMPOONER



bout the middle of January, 1876, "The Harvard Lampoon" was founded by Ralph Curtis, of the then Senior Class.

This journal was established to insure the publication of a "dig" at Mr. Norton's attempt to develop the Harvard Art Club into a "Society of The Dilettantii," that should undertake archæological excavations at the "seats of ancient culture."

The Art Club was a feeble organization in which there were a few lovers of art, and not a few members somewhat conspicuously endowed with other than æsthetic tastes. This organization was certainly a fair subject for satire, but this skit, which was the joint production of Ralph Curtis and Jack Wheelwright, in the form of a

report of one J. Diddler, the Club's agent, had been rejected by The Harvard Advocate, much to Curtis's annoyance, — he being an editor of that then abnormally solemn and self-satisfied journal.

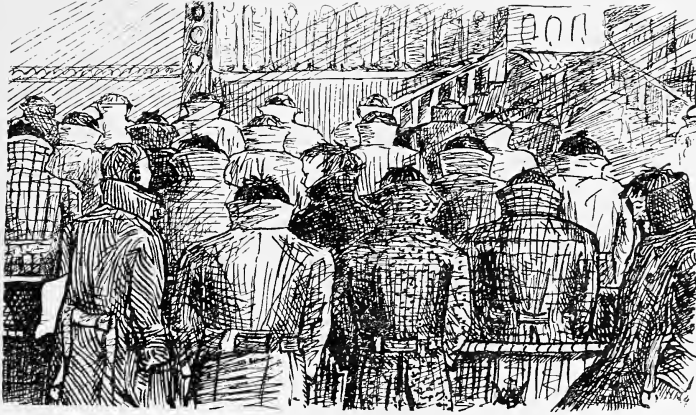
The joint authors of this article, with Sam Sherwood, — all of '76, — and Sherwood's brother Arthur and Billy Otis, both of '78, were the original Lampoon conspirators.



RUSH TO WHITON'S FOR THE "LAMPON"

The plot was kept a close secret. Before their bomb was exploded Dan Martin, '77, another Advocate editor, was admitted to the band. Most of these youths were in the last term of their Senior year, and it was not seriously intended, or even supposed possible, that more than one number of the paper would be published.





One morning the trees in the Yard were found covered with posters announcing the appearance that day of "The Harvard Lampoon,, or Cambridge Charivari." The Art Club skit, the original cause of the publication, was embellished with an initial letter by Curtis, a reproduction of which heads this paper. With numerous other illustrations and witty reading matter full of local hits the paper was so well received, that the editors determined to carry it through that term as a fortnightly. Ned Wheelwright, having produced an illustration for Martin's verses on "The Sweet Hour of Prayer," became an editor; and the Board as then made up remained unchanged until the end of that college year.

In the third number appeared a sketch by Frank Attwood, the first of his series of "Ye Manners & Customs of Ye Harvard Studente," after the

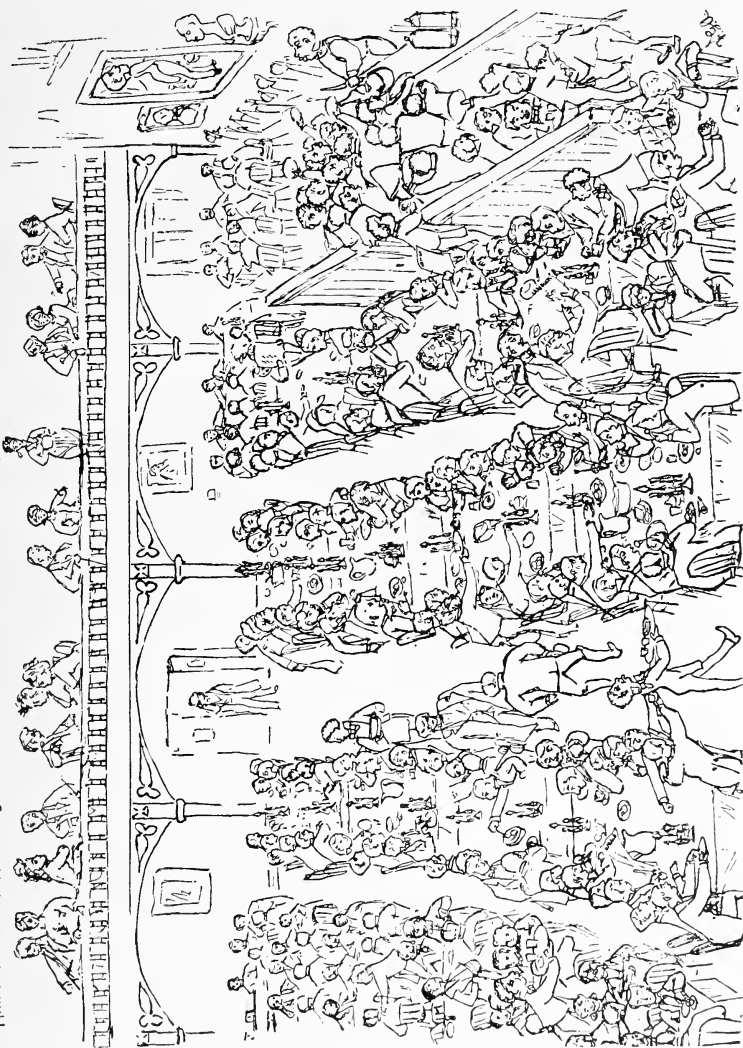
manner of Doyle. Without them Lampy's life would indeed have been short. For three volumes of the paper at least one of these cartoons appeared in every issue. Curtis created Snodkins, the typical Freshman.

Martin and Curtis were, as I have said, editors of The Advocate, and now the allegiance of Fred Stimson and Barrett Wendell to The Crimson was shaken, and they began to contribute to The Lampoon. Martin's parody of Tennyson in "Broke, Broke, Broke," found immediate applause among undergrads who were nearing the end of a college year. Martin also wrote many editorials, full of the kindly philosophy and graceful humor found to-day in his work in Life and Harper's Weekly. Jack Wheelwright, too, contributed editorials as well as verses: "A Defiance," especially applauded in this "mutual admiration society," ended thus: —

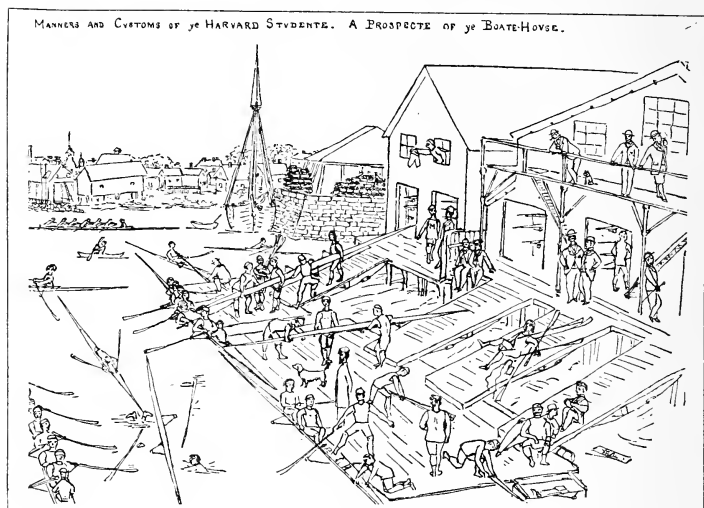
"Then let them keep their vile degree,  
I shall not sob or pine:  
Like Clarence, I shall drown my care  
In one huge butt of wine."

Arthur Sherwood wrote "New Words" to several "Old Songs" that need his voice to do them justice. Curtis was as ready with his pen as with his pencil. He was especially good in pithy paragraphs and in the review of college papers. The

MANNERS AND CUSTOMS OF 3<sup>d</sup> HARVARD STUDENTIC No. 1 VS MEMORIAL HALL YE TAYRE LADIES ARL TUG BE SEEN IN YE GALLERY



College was aghast at Lampy's hardihood in dealing with the Med. Fac., then generally supposed to be the arbiter of the social destinies of the undergrads.



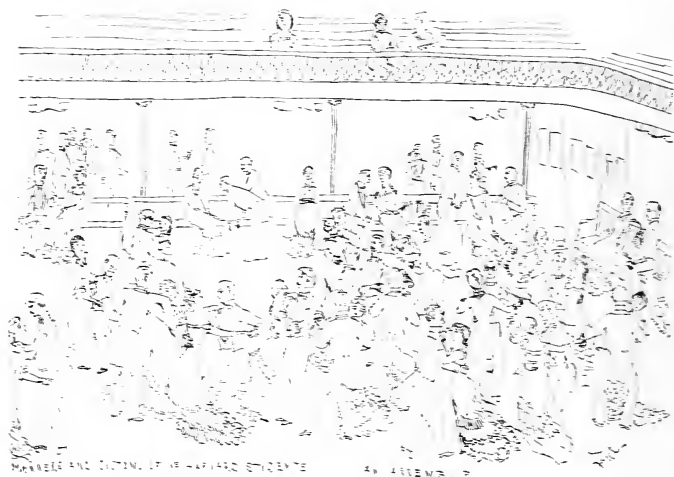
The Advocate published a series of articles holding up to scorn the gilded youth of the College. And when the writer of these priggish productions accused the somewhat frivolous, but not often vicious, young men of "having fine clothes and a cigarette on the outside, but a mass of loathsome corruption within," he was speedily laughed out of court.

The Art Club and the concerted attempt to make knickerbockers fashionable furnished material for merriment. Our Jester did not deny himself some veiled “gags” on individuals, but



these were in the spirit of the Pudding Programmes rather than of the Mock Parts then happily abolished.

Lampy achieved astonishing financial success, so great, indeed, that he was embarrassed by unaccustomed riches until he adopted the policy — in a manner justified by the precedent of Punch — of laying aside from his capital a sum sufficient for the production of one issue of “The Sheet,” and then spending the remainder on good dinners.



At the first of these feasts there were no guests. But for the excellence of the repast and its jollity, it is notable only for the first production of Arthur Sherwood's song, — "The Lampoon Meets Tonight," — of which Lampy's Shingle, by Ned Wheelwright, may be considered an illustration.

At the next dinner Mr. Norton (who had shown particularly kindly interest in the paper, and did not take the Art Club satire so seriously as had The Advocate) was the sole guest. He gave the Lampooners all the encouragement they needed, without stimulating their conceit. At the third, and last, dinner of the original Board Mr. Norton, among other guests, was the guest of honor. These



THE LAMPOON SHINGLE

youths were greatly flattered and encouraged to have a friend of poets and sages join so generously in their merrymaking; the serious turn he finally

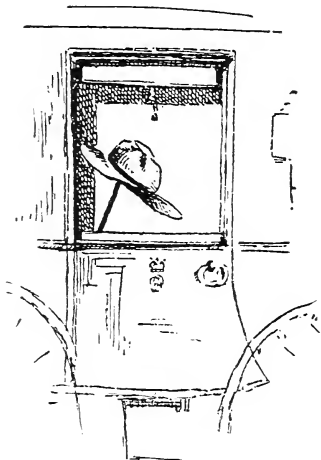
gave the feast was long remembered by that company.

Mr. Norton's kindly offer, that night, of counsel, hinted rather than expressed, was accepted in after life by more than one of that dinner-party.

Jack DuFais contributed to the Class Day num-

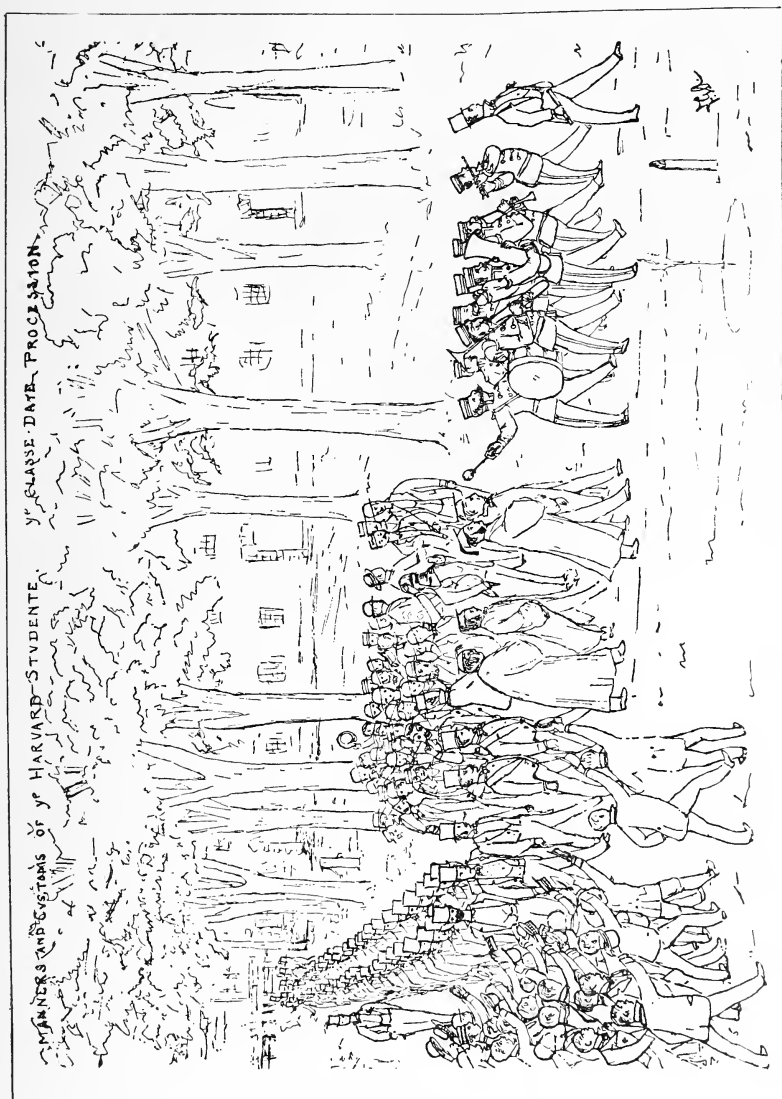
ber a vivid impression of a recent visit of Dom Pedro to the College. The crowning glories of the first volume were Attwood's Class Day cartoons, then notable, but now also historically valuable.

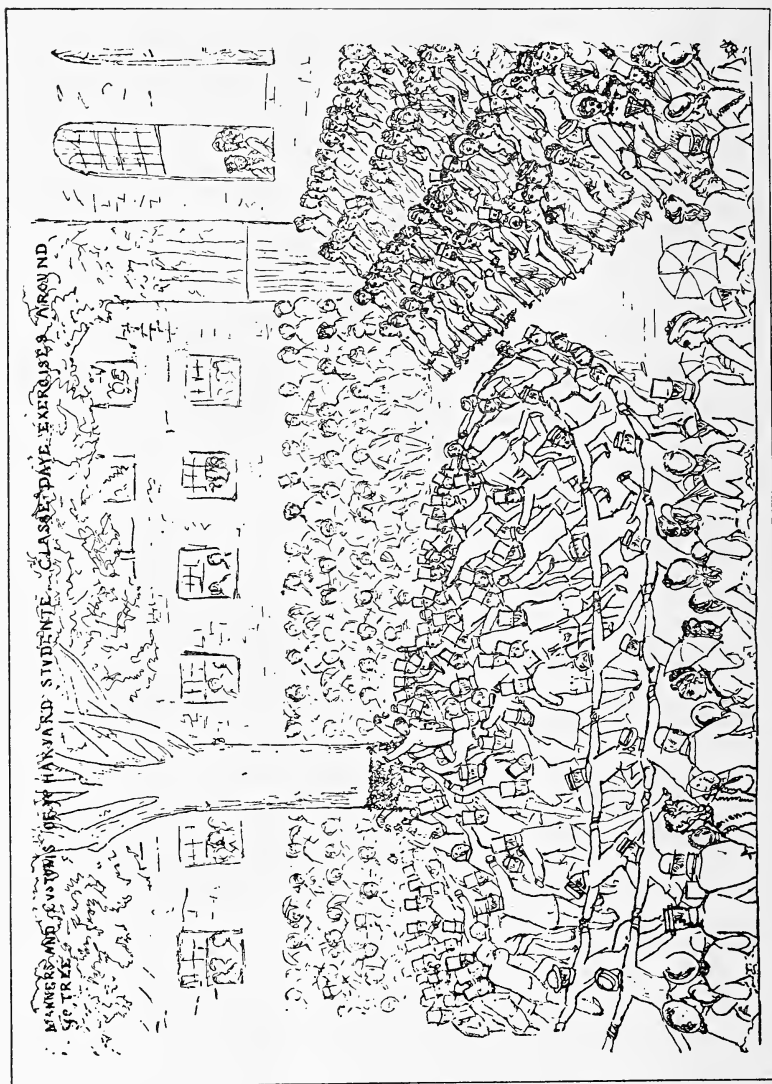
In the procession may be recognized miniature portraits of Ned Hall, the Chief Marshal of '76, President Eliot marching with Teddy Williams, the Orator, "Dr. Peabo" with Dickinson, the Poet, followed by the throng of the class clad in full dress in the morning, but yet in a traditional costume, not in affected feminine toggery, borrowed



DOM PEDRO AS HE APPEARED TO THE  
STUDENTS IN RECOGNITION OF  
THEIR FRANTIC CHEERS







from England, and now voluntarily worn by seniors during their last self-conscious days in college.

The second cartoon is probably the only representation of the picturesque, jolly Rush about the Rebellion Tree recalling to all old Lampooners happy memories of good fellows and pretty girls.



EXCHANGES



Stoughton, Boston, 1877

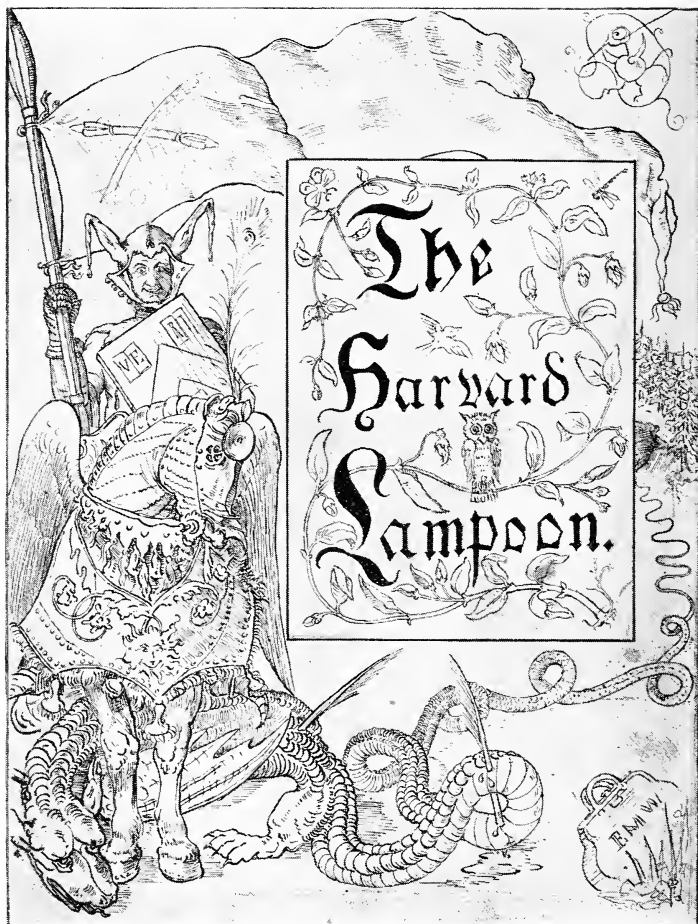


IN the second Board were: Attwood, Martin, Wendell, Arthur Sherwood, Jack DuFais, Frank Ware, Coolidge, and Josh Stetson, who brought system into the conduct of Lampy's affairs, while Sig Butler assisted Billy Otis in charming advertisers, but all the graduate Lampooners sent contributions. Ned Wheelwright, inspired by the teachings of Professor Moore, and aided by one of Dürer's woodcuts, made a design for the cover which is essentially that used to-day. With a mixture of classical and mediæval sentiment it shows Lampy, another St. George, mounted on an armored Pegasus ready to contend with the monsters of college life.



JOHN LOUIS DUF AIS, '77 \*

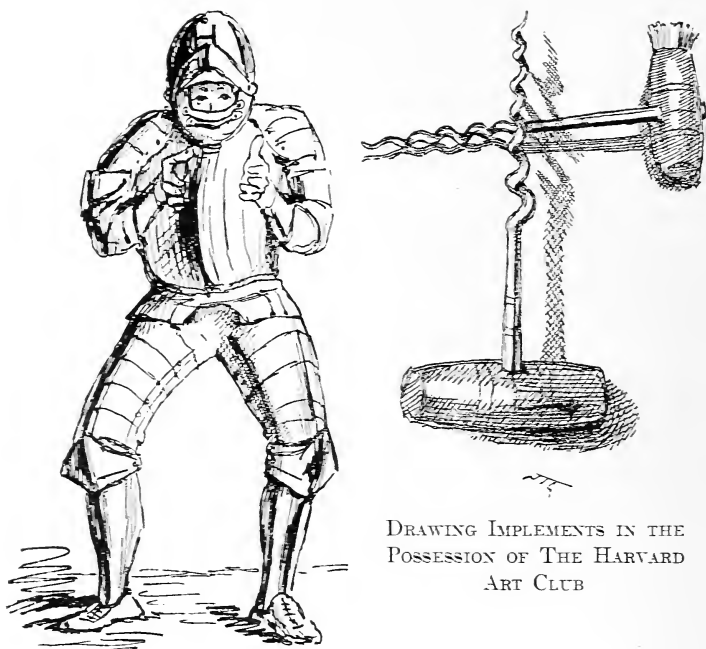
\* Taken some years after his college days and the only one available for this publication.



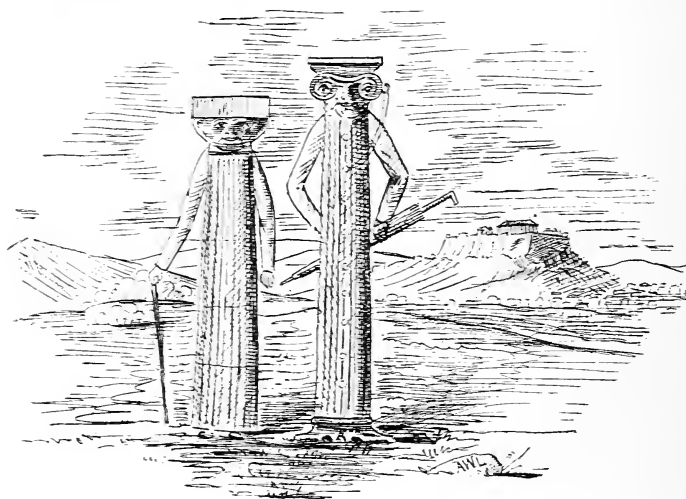


Curtis sent from a Parisian atelier a sketch of Hollis Holworthy, the typical swell Senior, — a character previously conceived by Wendell as the hero of a college farce, but then appearing in “The Sheet” for the first time. Holworthy was destined to become almost historic.

Templeman Coolidge gave prophetic suggestion of the dress for a catcher, prepared to stand up against the terrific pitching then recently invented by Harold Ernst. The same pencil depicted Drawing Implements found in the possession of the Art Club. Frank Sturgis showed some objects in the bric-a-brac collection of that club.



DRAWING IMPLEMENTS IN THE  
POSSESSION OF THE HARVARD  
ART CLUB



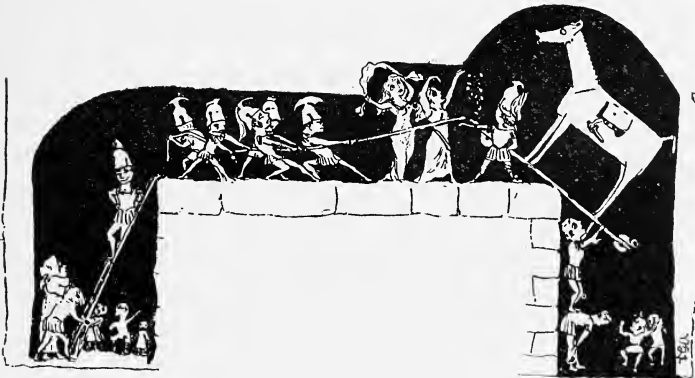
THE DORIC AND IONIC GENTLEMEN





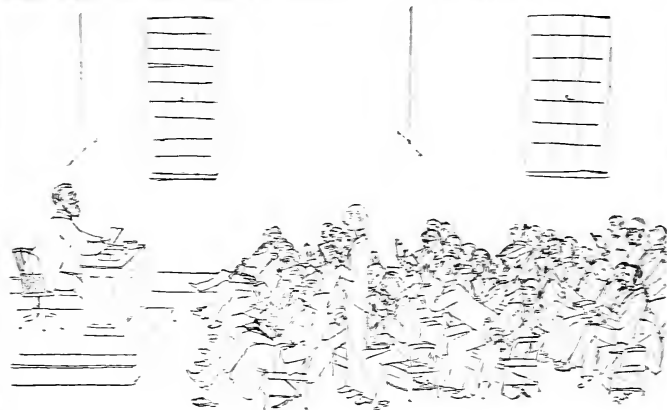
BRIC-A-BRAC EXHIBITION  
OF THE H. A. C.

Waddy Longfellow illustrated a reference in Norton's lectures to "Doric and Ionic Gentlemen." Probably to propitiate the Classical Editor, Attwood gave an illustration of the *Æneid*. He also continued his "Manners & Customs of Ye Harvard Studente." In "A Recitation" the artist depicts himself.



WORKERS AND CUSTOMS OF AMERICAN STUDENTS

A REGISTRATION



WORKERS AND CUSTOMS OF AMERICAN STUDENTS

A REGISTRATION





A kindly notice of  
 "The Sheet" in  
 The Nation was  
 suitably acknowl-  
 edged by an Att-  
 wood sketch.

Lampy was still  
 more honored when  
 Henry Wads-  
 worth Longfellow  
 sent him a special con-  
 tribution, which is

here reproduced from the original manuscript.

Epitaph  
 on a Maid-of-all-Works.

*Idie jacet ancilla*

*Qua omnia egit,*

*Et nihil tetigit*

*Quod non fragili.*

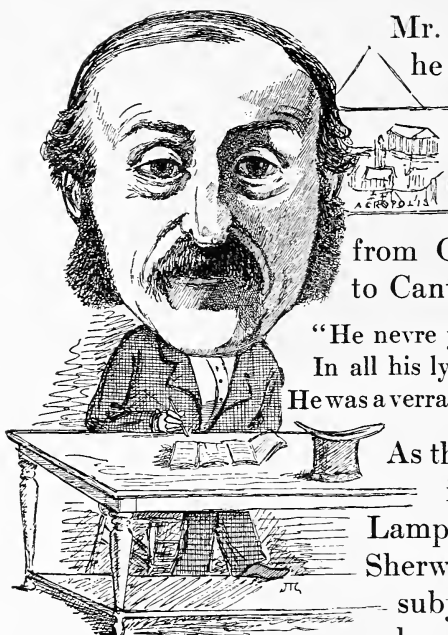


And again the poet contributed this Epigram: —

If you have a friend to dine,  
Always give him your best wine.  
If you happen to have two,  
Then the second-best will do.

Coolidge began in the second volume Lampy's Portrait Gallery, with a sketch of President Eliot. The Portrait Gallery was continued by Coolidge with Dr. Peabody as The Defender of the Faith, and Professor Child monumentally associated with Shakespeare and Chaucer.





Mr. Norton appears as he sat on the platform of Sanders Theatre. The sketch has as its legend a fitting quotation from Chaucer's Prologue to Canterbury Tales: —

"He nevre yit no vileiynne ne sayde  
In all his lyf unto no maner wight,  
He was a verray perfykt gentil knight."

As there were murmurs in the Faculty at Lampy's boldness, Sam Sherwood called upon the subject of the Portrait he contributed, and,

showing it him, asked permission to publish; he replied that he "had no objection, except that the

DE GUSTIBUS NON DISPUTANDUM  
Goody Advocate. "There are certain things that even the Lam-  
poon should not caricature, and  
one of these is the faculty (!!!)."





handkerchief was sticking out of his pocket; but he was consoled in that he was allowed to wear plaid trousers in spite of Mrs. Lowell's objection."

On the production of the portrait of Dean Gurney and his "dorg," this excellent source of inspiration was dried up. Lampy was then notified that caricatures of the Faculty must cease. It is believed, however, that the College Censor did not so much object to this portrait as to that of Dr. Peabody, but had not been prompt in his admonition.

Jack Wheelwright's "Palace of Truth" made a hit. It reads in part:—



In the ancient Silurian ages,

Ere Truth had retired to her well,  
When mortals, with candor refreshing,  
Their innermost thoughts used to tell,

"Dick, bored by the wearisome waltzes,  
'Mid the swallow-tailed group at the ball,  
Stood, quite the limp caryatid,  
Supporting his part of the wall.

.....  
"Remarked to him Jones, — 'You're an ass, sir,  
Ill-bred as ill-looking, I own,  
But I'll 'knock you down' to my sister,  
Who's been sitting for hours alone.'

.....  
"Dear me, so you're dragged up at last, sir:  
Not much to your credit I've heard  
That you dance like a camel with spavin,  
That your pretence to birth is absurd.'

.....  
"That your evening-suit reeks of tobacco:  
That your manners and speech are uncouth!  
(Would you wish, old man, to inhabit  
This glaring old 'Palace of Truth?')"





THIRD BOARD OF EDITORS



he Editors of the fourth volume were no longer wholly undergraduates; Attwood, McLellan, Coolidge, Harry Jackson and Johnny Bowen, the two last being Business Editors, were in college; but Stimson, Wendell, and Jack Wheelwright rejoined the Board; Bob Grant, '73, was made an editor, — all four being in the Law School. It was planned to deal more

with the world at large, the intent being to establish shortly a full-fledged American satirical journal outside of the College.

Political cartoons were attempted. Attwood began a series of "Manners & Customs of Ye Bostonians."



A VISITING STATESMAN



Bob Grant gave, as a serial, his parody on Howells' "Chance Acquaintance," entitled "An Accidental Pick-up." His contribution of society verses met with great applause, — "The Wall-Flowers"; "The Chaperones"; and "The Little Tin Gods on Wheels," the latter ending thus:

*Chorus of Little Tin Gods on Wheels.*

"Dear little, sweet little, nice little damosels,  
We, the magnificent cream of society  
Bid you good-night, and we trust you feel gratitude,  
For the sweet smiles we have scattered among you.  
We have been bored, but we gladly put up with it,  
Nothing is sweeter than disinterestedness."



*Chorus of Tearing Buds and Raving Beauties.*

“ See these detestable, time-serving hypocrites.  
Probably boasting that we are in love with them.  
Pitiful creatures, they think that they flatter us  
By their grimaces, that look like orang-outangs.  
When we assemble to sew for the indigent.  
Trust us to tinker the little tin monsters.”

“The Little Tin Gods on Wheels” was later published in pamphlet form, illustrated by Attwood. One of these illustrations is here reproduced.

In these verses, which followed the model of the Greek drama, Hollis Holworthy was the “first walking gent.” Scoring a success as they did, Holworthy’s name became widely known. He became an accepted type.

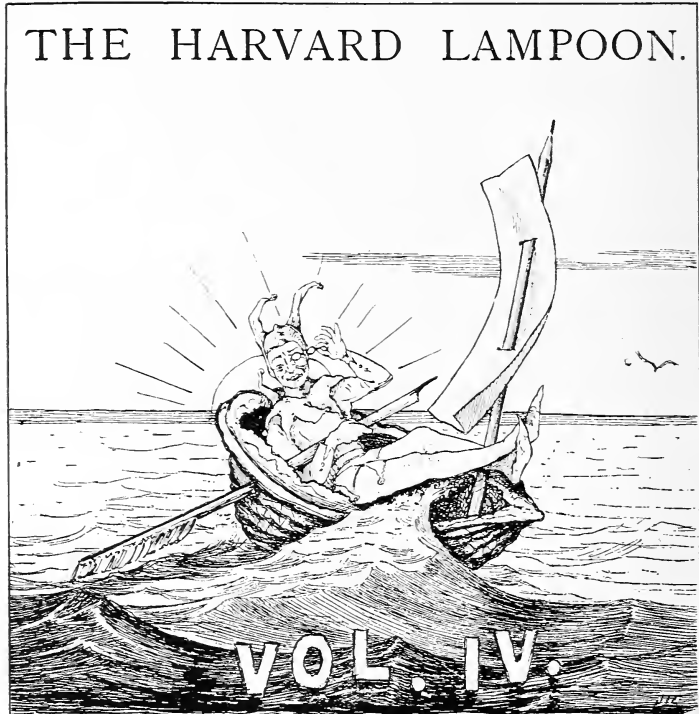
Many good verses came from Stimson, — some inspired by Kant and Schopenhauer, too deep for full appreciation by his associates, except possibly Wendell; other of his poetical productions were more within the comprehension of the less learned, — his parodies of Heine, for instance: —

“On my little sweetheart’s eyes so bright  
I make the finest canzonets;  
On my little sweetheart’s teeth so white  
I make the sweetest terzinets;  
On my little sweetheart’s hair so light  
I make the noblest rondelets;  
And if she’d only a heart, upon it  
I’d write a charming little sonnet.”

Wendell, then as now much interested in social analyses, conceived other types than Holworthys, but these did not “catch on.” Wendell could always be relied on to justify a drawing the joke of which had been lost, or which had none, or to fill with satire the voids in the printer’s forms. He also introduced into the Sanctum the Classical, the Sporting, and the Religious Editors, whose contributions added much merriment to the Sheet, while the talks of Lampy with various personages, especially that with The Great Man, might well have been pondered seriously, by those then and since responsible for the welfare of the College.

Lawrence Lowell contributed several punning

paragraphs. His brother Percival had not yet developed his Uranian theories, and nothing from him appeared in the Sheet.



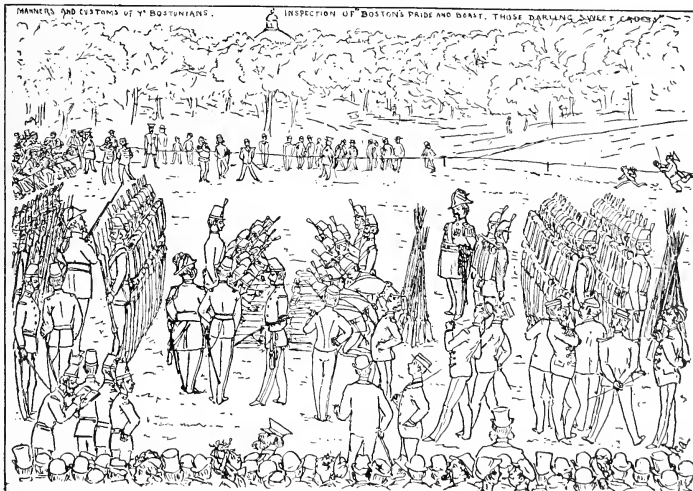
Templeman Coolidge's Decoration of the Index of Vol. IV is good in itself, and has added interest in that the now President of the college was the willing model for the daring boatman. No likeness was here attempted or given.

Jack Wheelwright put in a bit of local color in  
"The Poetical Cox":—

"Lightly as cockles dance upon the ocean,  
Wafted by zephyrs on a summer sea,  
Skim we along, the poetry of motion.  
"You're digging up the bottom,  
and 'meeting' No. 3!"

. . . . .

"'T is joy to see the boat obey the rudder  
As minds the falling stone old Newton's laws;  
Looms near the Bridge where Freshman bow oars shudder.  
Crash! Crash! 'Ye Gods, there go the starboard oars!'"



Dan Martin's verses, sent from New York, where he was trying his hand in the editorial rooms of The Sun, dealt mainly with the problem of self-support: —

"My tradesmen have suspicious grown:  
My friends are tired of giving:  
Upon the cold, cold world I'm thrown  
To try to make my living.  
I fear that work before me lies. —  
In fact, I see no option.  
Unless, perhaps, I advertise: —  
'An orphan: for adoption.'"

From the same scribe came the following verses in the same vein.

"Were you nurtured in the purple?  
Were you reared a pampered pet?  
Did a mental throng enthrall  
You, and wash you while you ate?  
When a baby, had you lockets,  
Silver cups, and forks and spoons?  
Were there coins in the pockets  
Of your childhood's pantaloons?"



“ Ere you dissipate a quarter  
Do you scrutinize it twice?  
Have you ceased to look on water  
Drinking as a nauseous vice?  
Do you wear your brother’s breeches  
Though the buttons scarcely meet?  
Does the vanity of riches  
Form no part of your conceit?

“ I am with you, fellow-pauper!  
Let us share our scanty crust;  
Burst the bonds of fiscal torpor;  
Go where beer is sold on trust.  
Let us, freed from *res angustae*,  
Seek some fair Utopean mead,  
Where the throat is never dusty,  
Where tobacco grows — a weed.”





Portchuckus to Portchuck. "Her was a great deal taller than him was and they was the vulgarest couple you ever did see." (a fact)

In Ned Wheelwright's "Sunday Afternoon in the Yard" we have a reminder of the "Portchuck's" costume of that day. Templeman Coolidge exemplifies the quality of the service at Memorial Hall.

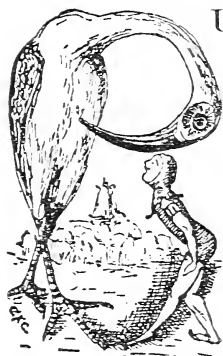
In the Class Day number appeared Attwood's "Procession of the Unemployed," one of his cleverest hits.



Charley Coolidge, a newly chosen Freshman editor, gives the tailpiece to the volume, which serves the same function in this paper.



PROCESSION OF THE UNEMPLOYED



UT Lampy had long needed a pet to take the place occupied by Punch's Toby. Stimson recognized this need early in the fifth volume and, following the suggestion of "in medio tutissimius ibis," caught the bird that has since been our Jester's devoted companion, but his highest power of speech and mental acuteness were developed mainly by Wendell's careful training.

Naturally, at this time Lampy began to pay more heed to "the eternal feminine." Stimson's verses, entitled "Tobacco & Turtles," end with these lines: —

"Let me see, — she was given to flirting,  
Extremely extravagant too —  
And a way most unpleasant of blurting  
Out what was unpleasantly true —  
She had wit; and her talk was diverting,  
When the wit was not pointed at you.  
On the whole, 't is as well perhaps, Harry,  
(In confidence strict, this I say,)  
That the girl I once meant to marry  
Was married yesterday."

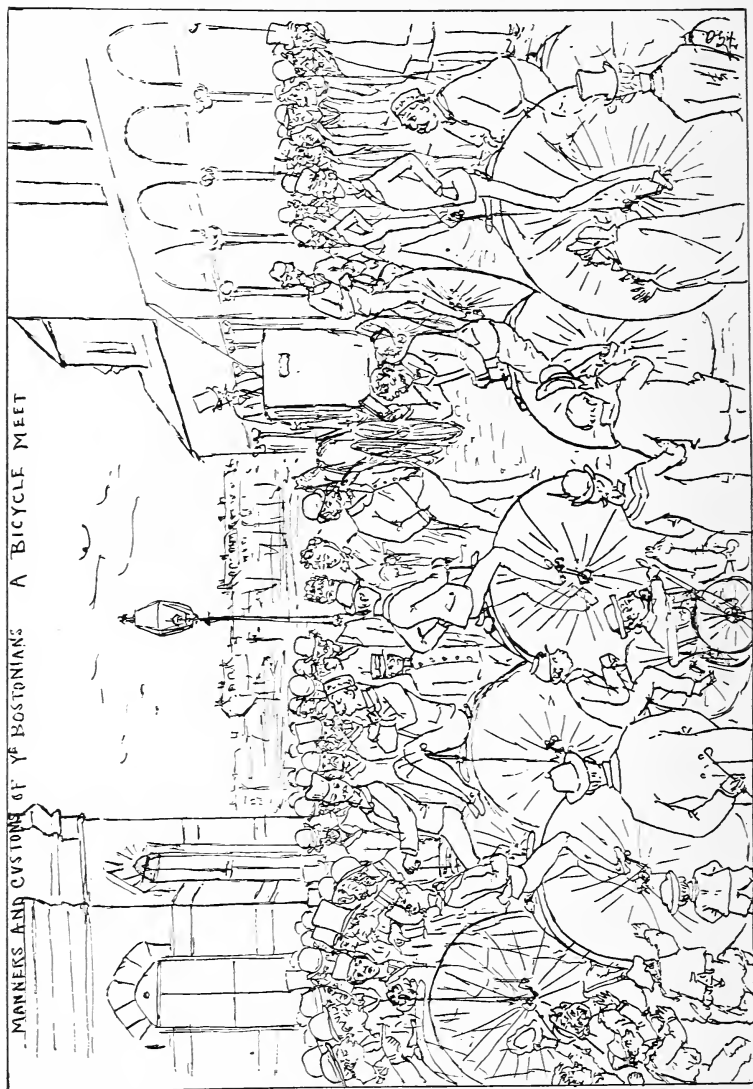
Many of Martin's verses were affected by the same influence, as in his "Epithalamium": —

"We rode together miles and miles:  
My pupil, she, and I, her Chiron.  
At home I revelled in her smiles,  
And read her extracts out of Byron.  
We roamed by moonlight, chose our stars  
(I thought it most authentic billing),  
Explored the woods, climbed over bars,  
Smoked cigarettes, and broke a shilling.

"An infinitely blissful week  
Went by in this Arcadian fashion.  
I hesitated long to speak,  
But ultimately breathed my passion.  
She said her heart was not her own;  
She said she'd love me like a sister;  
She cried a little (not alone);  
I told her not to fret, and — kissed her.

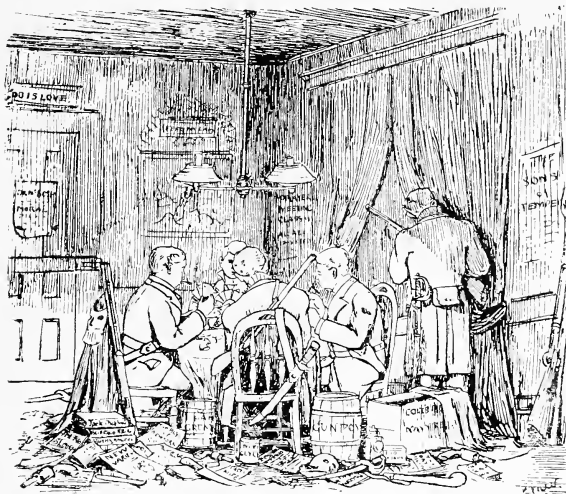
. . . . .

"I saw her in her bridal dress  
Stand pure and lovely at the altar.  
I heard her firm response — that 'Yes,'  
Without a quiver or a falter;  
And here I sit, and drink to her  
Long life and happiness; God bless her!  
Now fill again! — No heeltaps, sir!  
Here's to — 'Success to her successor!'"



“Ye Manners & Customs of Ye Bostonians” still furnished subjects for Attwood’s pencil.

In the “Bicycle Meet” we have again a drawing of some historic or, at least, antiquarian interest.



A QUIET GAME OF CARDS AT PRINCETON

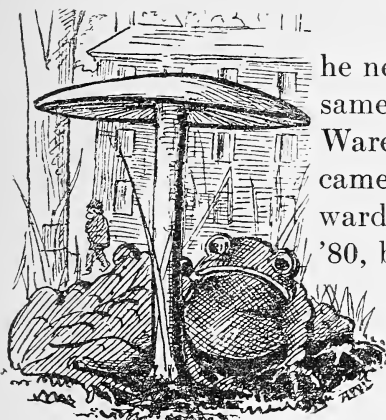
Politics absorbed but little of Lampy’s attention ; for the most part he treated of college and local matters. A sketch by Wheelwright was suggested by a shooting affray among Princeton students.

Curtis sent an illustration of Suckling’s lines :

“Beauties that from *Worth* arise,  
Are like the grace of deities.”







he next Board was composed of the same men except Wendell, and Arthur Ware, '73, and Frank Sturgis, '75, came on. After the mid-years Edward Hale, '79, and Arthur Hale, '80, became Editors, and Sam Hammond, '81, a Business Editor. Grant parodied Black in a serial entitled "O'Toole of Kildare," illustrated by Attwood, who vividly depicts the thrilling wreck of the yacht.

As the Butler campaign was hot, Lampy's interest in politics revived. One of the best of the political caricatures, happily suggestive of an event of the Civil War and an Arabian Nights tale, Ben Butler emerging from a bottle, was



by Ned Willson, '75. Wad Longfellow gave the initial on this page.



R. CLIFTON STURGIS '81

LAMPOONERS  
OF THE FIRST SERIES



HENRY JACKSON '80



ARTHUR HALE '80



ARTHUR LOVELL WARE '73



EDWARD HALE '79

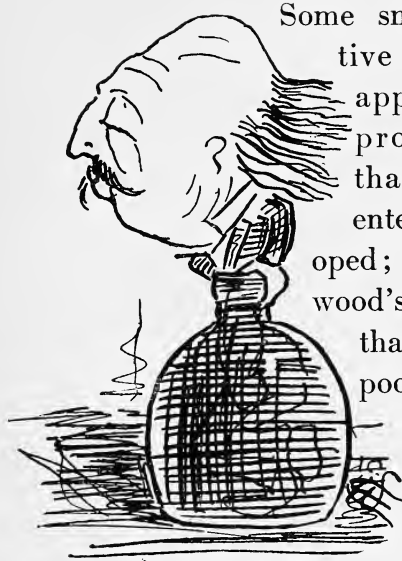


SAMUEL HAMMOND '81

NOT  
ELSEWHERE



FRANCIS SHAW STURGIS '75



Some small sketches illustrative of a college Primer appeared, which gave promise of the style that Lampy's most talented disciple later developed; but, on the whole, Attwood's draughtsmanship and that of the other Lampooners, while less crude than formerly, had become cramped and somewhat more self-conscious than in the

earlier days. Lampy was losing spontaneity, and had crystallized a bit. He showed the same symptoms of premature old age in the next volume. This impression is the stronger because Attwood, head and shoulders above all other "Lampoon artists," was trying different methods of



rendering, and had not yet "found himself." In the Class Day number it is interesting to note the first appearance of Attwood's arrangement of several small sketches on one page.



He afterwards developed this arrangement most successfully in "Events of the Month" in Life.



ampy concluded, during his next long vacation, that his complete education required a longer combined undergraduate and post-graduate course before he tried his fortune in the great world.

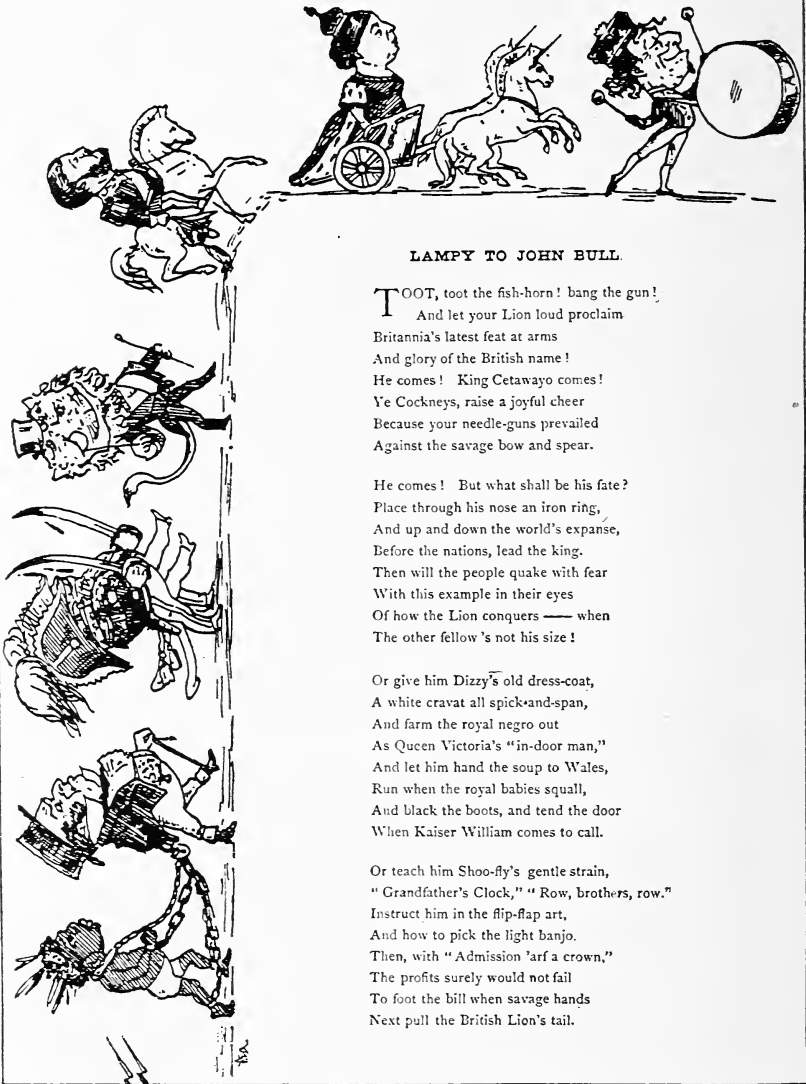
Wendell, Sturgis, and Wheelwright re-

mained as editors of the two last volumes. Kent, '82,

and Clip Sturgis, '81, a Business Editor, were the only undergrads added to the force. The Sheet dealt more with college and local affairs than it had during the preceding year.

Frank Sturgis suggested the enrichment of the College curriculum by the foundation of other professorships similar to that in Chinese, then recently established.





## LAMPY TO JOHN BULL

TOOT, toot the fish-horn! bang the gun!  
 And let your Lion loud proclaim  
 Britannia's latest feat at arms  
 And glory of the British name!  
 He comes! King Cetawayo comes!  
 Ye Cockneys, raise a joyful cheer  
 Because your needle-guns prevailed  
 Against the savage bow and spear.

He comes! But what shall be his fate?  
 Place through his nose an iron ring,  
 And up and down the world's expanse,  
 Before the nations, lead the king.  
 Then will the people quake with fear  
 With this example in their eyes  
 Of how the Lion conquers — when  
 The other fellow's not his size!

Or give him Dizzy's old dress-coat,  
 A white cravat all spick-and-span,  
 And farm the royal negro out  
 As Queen Victoria's "in-door man,"  
 And let him hand the soup to Wales,  
 Run when the royal babies squall,  
 And black the boots, and tend the door  
 When Kaiser William comes to call.

Or teach him Shoo-fly's gentle strain,  
 "Grandfather's Clock," "Row, brothers, row."  
 Instruct him in the flip-flap art,  
 And how to pick the light banjo.  
 Then, with "Admission 'arf a crown,"  
 The profits surely would not fail  
 To foot the bill when savage hands  
 Next pull the British Lion's tail.



ANOTHER HARVARD PROFESSOR  
OF THE FUTURE

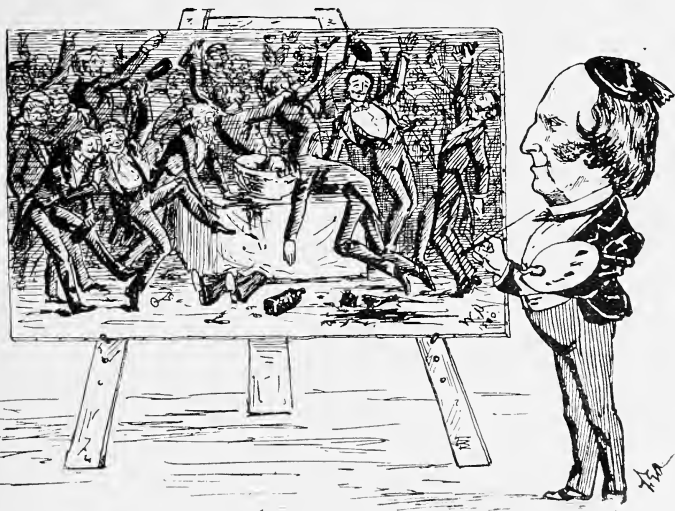
Lampy touched a bit only on English politics. American public affairs were not unnoticed, Ben Butler being the principal target for our Jester's shafts, although the Third-term Movement was also satirized. Lampy did not conceal his opinion of Blaine, and certainly gave indications that he was preparing to be a Mugwump.







Attwood satirized the Bostonese, as in a sketch of "The Inhabitants of Nahant Returning to Their Fatherland The First of May"; and in "Mr. Wendell Phillips's Realistic and Lifelike Picture of the St. Botolph Club."

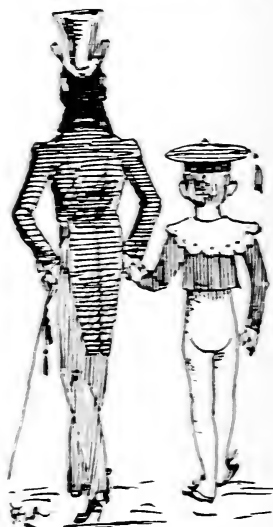




UNCLE GEORGE AND ROLLO  
ADMIRING THE YARD

have that quaint and simple expression that characterizes his mature work. He eventually developed and refined this style to a high degree. In the second year after graduation Attwood had "found himself," and had almost ceased to be an amateur.

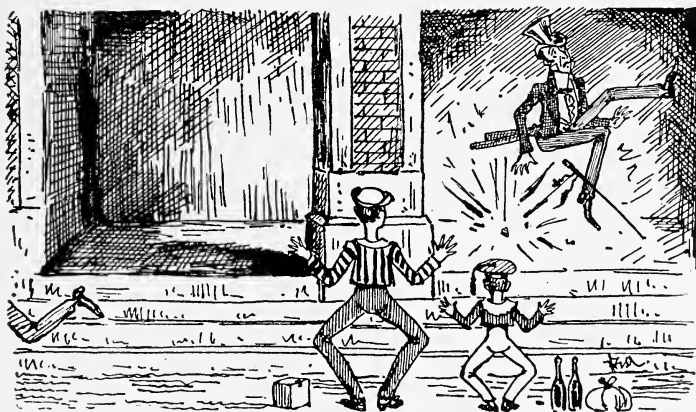
In these two volumes appeared "Rollo's Journey to Cambridge," which has become a classic. The first four chapters were written by Jack Wheelwright; and then he collaborated with Stimson. Attwood's illustrations of "Rollo"



UNCLE GEORGE AND ROLLO  
VISIT THE DEAN



UNCLE GEORGE VISITS ADAM AND LATER MEETS  
SOME FRIVOLOUS YOUTHS



UNCLE GEORGE AND THE MED. FAC.

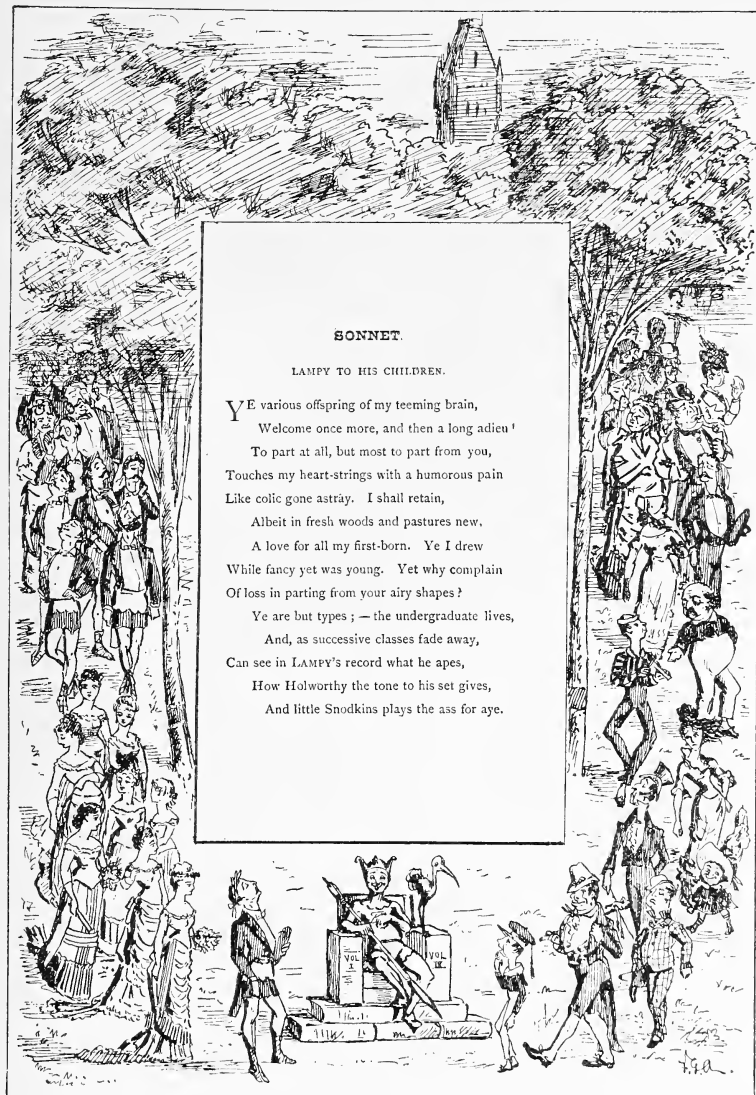


ROLLO AND DOVEY



THE CHINESE PROFESSOR AND THANNY


In the Class Day number of 1880 Lampy said good-bye to the College. The farewell sonnet, illustrated by Attwood, was written by his friend Mr. John Campbell Robinson, who had occasionally contributed to the Sheet, and had helped it much by good criticism and suggestions.



# SONNET.

LAMPY TO HIS CHILDREN.

YE various offspring of my teeming brain,  
Welcome once more, and then a long adieu !  
To part at all, but most to part from you,  
Touches my heart-strings with a humorous pain  
Like colic gone astray. I shall retain,  
Albeit in fresh woods and pastures new,  
A love for all my first-born. Ye I drew  
While fancy yet was young. Yet why complain  
Of loss in parting from your airy shapes ?  
Ye are but types ; — the undergraduate lives,  
And, as successive classes fade away,  
Can see in LAMPY'S record what he apes,  
How Holworthy the tone to his set gives,  
And little Snodkins plays the ass for aye.



In the summer of 1880 many of the old Lampooners were so engrossed in their professional work that Lampy's dream of founding an American Punch grew less clear, although he had held quite faithfully to Punch's custom of a feast, either a lunch or dinner, preceding each issue of the paper.

Lampy never attempted to appear as "a hard-visaged Jester amid the stern affairs of the outer world," as he threatened he might in his farewell editorial, although his career led to the founding of the first illustrated American satirical journal; two or three years later, encouraged by the success of the Lampoon, Mr. John Mitchell determined to carry out this project which he had long had in mind, and he induced Martin, who had abandoned journalism and was then learning to manufacture paper, to be the first editor of *Life*. Attwood was engaged as a regular contributor, and that journal was started on its successful career, the first number appearing in January, 1883. In the earliest volumes of this paper may be found the efforts of many past editors and contributors of its predecessor. Of these Attwood was easily foremost. His work steadily improved

until he became the most serious, yet the most humorous, and one of the most skilful American caricaturists. Indeed, his place is high among the English-speaking masters of his art.

In 1880, after Lampy's retirement from the world, J. T. Wheelwright published in pamphlet form "A New Chance Acquaintance," which was cleverly illustrated by Attwood.

"The South End" at this time was the designation of a distinct social group in Boston, differing in its traditions from "Beacon Hill." Mr. Howells, on his arrival from the West, looked upon this

stratification as a novel discovery, and worked it as "rich diggings" for his social studies. Lampy had found no little amusement in the novelist's earnestness on this subject. In this skit Tom Chestnut, "a swell in Boston town . . . a doubling of the Horn," discovers a Patagonian maid, and forthwith madly woos her.





“’Tis strange a nose-ring to the face  
Such dignity should lend.  
I love her madly, though she’s from  
The Southeast kind of End. —  
The Very Southern End.”

Chestnut, like the hero in “The Lady of the Aroostook,” basely deserts the maiden on the unexpected arrival of ladies of his acquaintance from his native town.

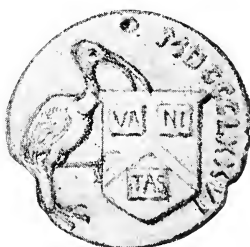




to you. With many thanks for  
 the trouble you took in the whole  
 affair. Sincerely yours



This caricature of himself, in costume for the Artists' Festival of 1887, was Attwood's signature in a note concerning that function, in which he had appeared as the Drummer of the Night Watch group.



The Lampoon medal was designed by his master hand.



Attwood's illustration of Wheelwright's Pudding Centennial Poem is a good example of one of his manners.

"Ireland à la Ruskin," a cartoon in *Life* illustrating the critic's assertion that "the Irish were ever an artistic people," is in the style developed by Attwood from his early Doylesque manner, which he had at this time made quite his own.

In *Life* Attwood's most notable work was his series of sketches, the "Events of the Month," beginning in January, 1887.





In April, 1898, he gave, "War" and "Loot" with a legend quoted from the New Englander, with whose satire his own is most comparable,—

"Wut did God make us Raytional Creeturs fer  
But Glory an' Gunpowder, Plunder an' Blood?"



He showed Uncle Sam bargaining with the

Spanish Signor. The fateful Iloilo Proclamation commands his attention, and he shows The



Signor, with his \$20,000.00, exclaiming, "Would I might sell a few more bargains to the sapient Don McKinley!"

Attwood's last drawing in Life depicted the events of the month of November, 1899. He com-



ments on the report of the Philippine Commission, deftly sketches the “illusive Aguinaldo,” and gives one of the best political cartoons of his century

in his generalization of the end of "The First Act" of the Boer War. Shortly after the publication of this sketch Attwood fell ill. He died the following April.

"Francis Gilbert Attwood brought to his work a liberal education, great modesty and industry, and a just and thoughtful mind. Added to these characteristics was the gift of a keen and rapid appreciation, quite without malice, of the fanciful and witty elements of human nature. These qualities he used with singularly happy accuracy in his review of the events of our daily life. His clear estimate of right and wrong he applied with equal justness to his heroes and to his victims. It is refreshing to note that he was so little of a partisan as to be able to attack both Mr. Cleveland and Mr. Harrison, and to spare neither Mr. McKinley nor Mr. Bryan. His wit bore no resemblance to that exaggerated caricature so prevalent in America, but was always restrained and clean.

"We feel in Attwood's drawings what we knew in him — a wit that was keen yet kindly, and severe only in scoring humbug and oppression, and a healthy love for whatever was sound and cheery and tender. Delicacy, courage, and modesty were the essentials of his character. Everything he did was as well done as he could do it; every drawing was finished with instinctive conscientiousness.



often at the expense of immense labor. It is pleasant to realize that his greatest delight lay in the



production of children and fairies, wrought in fan-

ciful schemes of delicate and involved composition.

"The retiring man, who spent his life in a house situated in a secluded part of Jamaica Plain, would have been the last one to realize that he had been an influence in the life of his country; but we cannot here fail to appreciate his power for good in these twenty years of industrious and fanciful creation."

Thus writes Templeman Coolidge in the Catalogue of the Memorial Exhibition of Attwood's works given at the Boston Museum of Fine Arts two years after his death.





CURTIS GVILD JR. '81



CARLETON SPRAGUE '81

THE  
RESUSCITATORS



CHARLES ALLERTON COOLIDGE '81



WILLIAM ROSCOE THAYER '81



WILLIAM WINTHROP KENT '82



MORTON STIMSON CREHORE '82



LEWIS JESSE BRIDGMAN '81

A. D.  
1881

Yet Lampy was destined to come out from his hermitage: There remained in College two of the former editors of the Sheet, Coolidge, '81, and Kent, '82, who decided to revive the paper. These two finally gained somewhat grudging consent from the old Lampooners, and having taken onto

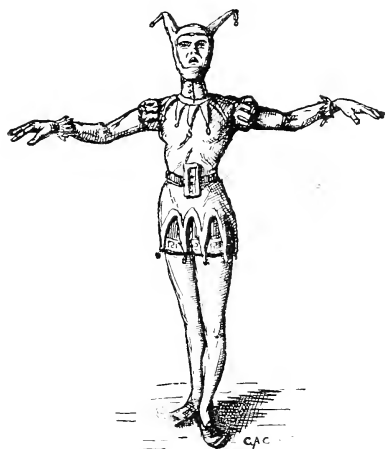


LAMPY'S NEW HOUSE

the Staff Billy Thayer, Bridgman, Curtis Guild, and Carl Sprague of '81, and Morton Crehore, '82, as Business Editor, in March, 1881, published the first number of the Second Series. Lampy's retirement from the world was but a little longer than a college term.

Many clever writers and draughtsmen have since served in the Jester's Sanctum. He still lives, and so confident is he of a long career that he is about

to build himself a house on "The Gold Coast," where he can gather about him his Penates, and provide suitable quarters for the Ibis. The old Lampooners hope that those who are to follow them may have as happy memories as theirs of the days and nights spent in Lampy's services, and they rest content with the thought that a columbarium may be provided in the Jester's House.



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